



orchestre
ESPRIT CONTEMPORAIN
orchestra

ALEX PAUK
music director

MONDAY, APRIL 28, 1986

PREMIERE DANCE THEATRE
HARBOURFRONT, TORONTO

ALEX PAUK, CONDUCTOR

GUEST ARTISTS

MARIE-DANIELLE PARENT, SOPRANO

YOLANDE PARENT, SOPRANO

20 ST. JOSEPH STREET, TORONTO, ONTARIO, CANADA, M4Y 1J9
TELEPHONE: (416) 533-0813

charitable organization registration number: 0714998-22-13

Monday, April 28, 1986

Premiere Dance Theatre, Harbourfront, Toronto

ESPRIT CONTEMPORAIN

ALEX PAUK, conductor

guest artists:

MARIE-DANIELLE PARENT, soprano

YOLANDE PARENT, soprano

PROGRAMME

FANFARE FOR THE COMMON MAN (1942) AARON COPLAND (U.S.A.)

MUSIQUE EN MEMOIRE (1985) DENIS GOUGEON (Canada)
(le dernier rappel)

SYMPHONIE POUR INSTRUMENTS A VENT (1978) MARIUS CONSTANT (France)

- I. Mouvement
- II. La Folie de Schumann
- III. La Chasse
- IV. Epilogue

INTERMISSION

LIVRE POUR ORCHESTRE (1968) WITOLD LUTOSLAWSKI (Poland)

ESPRIT CONTEMPORAIN gratefully acknowledges the generous support of Suncor Inc., The Canada Council, Ontario Arts Council, Metro Toronto Cultural Affairs Division, Royal Conservatory of Music, Toronto, Composers, Authors and Publishers Association of Canada (CAPAC), Performing Rights Organization of Canada (PRO Canada).

ESPRIT CONTEMPORAIN

The ESPRIT CONTEMPORAIN orchestra was founded in 1983 by its conductor Alex Pauk, with the generous assistance of Suncor Inc., the Canada Council, and the National Youth Orchestra. Through a programme of commissioning, performing, and promoting new works by Canadian composers, this ensemble aims to develop a vital repertoire accessible to the majority of orchestras in Canada.

This unique venture provides composers an opportunity to receive much-needed exposure of their work and endeavours to give each piece the kind of adequate rehearsal time and care not usually afforded new and challenging orchestral music.

As a leading force in Canadian music, the orchestra concluded its first phase of development with a concert at the International Society for Contemporary Music "World Music Days" (Toronto, September, 1984). The orchestra's current season has included a highly successful tour to Quebec City and Montreal in December, 1985 along with the three concerts presented in Toronto as part of its spring series. ESPRIT CONTEMPORAIN plans a six-concert series in Toronto for the 1986-87 season.

ESPRIT CONTEMPORAIN's February 24th, 1986 concert can be heard Sunday, May 11, 1986, on CBC Radio's "Two New Hours", 94.1 FM, beginning at 9:05 p.m. On that concert, the orchestra performed works by Vivier, Freedman, Garant, Brouwer, and Evangelista, with clarinetist James Campbell as the soloist in the Freedman.

BOARD OF DIRECTORS

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ALEX PAUK, CONDUCTOR

ALEX PAUK has been a leading exponent of new music in Canada for the last 15 years. After graduating from the University of Toronto's Faculty of Music he spent two years as a participant in the Ontario Arts Council's Conductor's Workshop, then proceeded to Tokyo for further studies at the Toho Gakuen School of Music.

Both as a composer and a conductor he has been deeply involved with bringing new music into being. In his role as founding member of such groups as Array and Days, Months, and Years to Come, he developed the skills and philosophy which led to his starting ESPRIT CONTEMPORAIN as a primary force in the presentation of new Canadian music for orchestra.

Pauk has written music in a wide range of genres, including: concert music, film scores, radiophonic montages, and music theatre. Through his world-wide travels he not only brings diverse influences to his own creations but he is also able to search out music by foreign composers for presentation to Canadian audiences. At present Pauk lives in his native city, Toronto, and freelances as a composer and conductor when not engaged in the activities of ESPRIT CONTEMPORAIN. He currently holds the position of President of the Canadian League of Composers.

ESPRIT CONTEMPORAIN

MEMBERS OF THE ORCHESTRA

Flute:	Douglas Stewart Christine Little Anne Thompson	Violin I:	Fujiko Imajishi (Concertmistress) Diane Tait John Lowrie Kathleen Hublay Valerie Gogovitz Carol Fujino Ingrid Matthisson Jakov Lerner
Oboe:	Alexandra Pohran Cynthia Steljes Clare Scholtz		
Clarinet:	Gwilym Williams Greg James Robert Stevenson Terry Storr	Violin II:	Marie Berard Ron Mah Paul Zevenhuesen Fiona Huggett Michael Sproule Elizabeth Macmillan Janey Kim Filip Tomov
Bassoon:	Jerry Robinson Paul Buttemer Stephen Mosher		
Horn:	George Stimpson Vince Barbee Gary Pattison Margaret Howard	Viola:	Terry Helmer Valerie Kuinka Sylvia Lange Artur Jansons Beverley Spotton
Trumpet:	Raymond Tizzard Charles MacKinnon Stan Klebanoff		
Trombone:	Bob Ferguson Dave Archer Herb Poole	'Cello:	Henry van der Sloot Janet Kuschak Gregory Goldberg Andras Weber
Tuba:	Scott Irvine	Bass:	Joel Quarrington Charles Elliott David Young
Percussion:	Beverley Johnston Michael Cote Bill Brennan		
Piano:	Sharon Krause		
Celeste:	Monica Gaylord		
Harp:	Dorothy White		

TONIGHT'S GUEST ARTISTS

Equally at home in all musical genres and repertoires, Montreal soprano MARIE-DANIELLE PARENT has pursued a flourishing career since 1975. Her natural dramatic abilities have won her important opera engagements, among them several tours with Victoria's Opera Piccola and the leading role of Leila in Bizet's Les Pecheurs de perles in Quebec City. With the Opera de Montreal she has sung in l'Elisir d'Amore, Norma, Le Nozze di Figaro, Suor Angelica, and last September, she was Norina in Donizetti's Don Pasquale.

Winner of numerous prizes, including the Montreal Symphony Orchestra's First Prize in 1979, the Prix d'Europe in 1980 and the Premier Prix of the Concours de Chant Francais held in Brussels in 1983, Marie-Danielle Parent has often performed with the Montreal Symphony Orchestra, the Quebec Symphony Orchestra, Ottawa's National Arts Centre Orchestra, and the Orchestre des Jeunes de Quebec, in a repertoire which ranges from Handel and operettas to Poulenc.

A frequent guest on radio and television programs, Marie-Danielle has premiered and recorded many works by Canadian composers, among them Claude Vivier and Denis Gougeon on the Centrediscs label.

YOLANDE PARENT received a Master's degree in voice performance from the University of Montreal where she studied with Louise Andre. She has given numerous recitals and has been a soloist at several baroque music concerts, namely with the Carl Philipp ensemble and the Studio de Musique Ancienne de Montreal. She has toured in Quebec with the Opera Piccola and has sung in concerts organized by the Jeunesses Musicales of Canada.

A frequent guest on radio and television programs, she has premiered works by young Canadian composers for the CBC. Miss Parent has also been a guest soloist for Les Evenements du Neuf and the Societe de Musique Contemporaine du Quebec. This year, she took part in the Atelier Lyrique de l'Opera de Montreal where she won the Aria prize awarded to the most promising participant. In September, she was chosen as guest soloist with the Montreal Symphony Orchestra to perform for the official opening of the University of Montreal, 1985-86.

FANFARE FOR THE COMMON MAN (1942)

AARON COPLAND

In the summer of 1942 Eugene Goossens asked some eighteen American composers to contribute patriotic fanfares for performance by the Cincinnati Symphony Orchestra during its 1942-43 season. Ten of these were written for brass and percussion alone and were selected for publication. These works were not only to enrich the present literature for brass and percussion but to pay tribute to all those involved in the action of World War II. Among those composers participating were Paul Creston, Walter Piston, Howard Hanson, Deems Taylor, Virgil Thomson, Bernard Wagenaar and Aaron Copland. The titles were selected by the composers themselves, and it is not surprising that Aaron Copland should have chosen to do honor to the man who performs no deeds of heroism on the battlefield but who shares the labors, sorrows and hopes of those who strive for victory. The Fanfare was first performed in Cincinnati on March 14, 1943.

AARON COPLAND holds a unique position in American music. He was born in Brooklyn, on November 14, 1900, and became something of a household word in the musical world. For one who wrote consistently in the contemporary style, this was a rare accomplishment. One reason for this phenomenon, aside from the purely artistic one, is that Copland was a versatile as well as a practical composer. His works cover an enormous amount of ground, from symphony, chamber music, opera and choral works, to material for school groups, and music for radio and films. There is hardly an area in music to which he did not make a significant contribution, and this includes a number of books on music as well.

Copland's music is therefore available, playable and listenable. The measure of his success can be found in the regularity with which his works appear on programs; no other contemporary composer (with the possible exception of Stravinsky) is heard as often in this country.

Copland was the youngest of five children born to Russian immigrants. His parents saw to it that four of their children received music lessons and perhaps it was because Aaron was the only one they overlooked that he fought the hardest to gain a musical education. He studied piano first with Leopold Wolfsohn, and then with Victor Wittgenstein and Clarence Adler. Later he studied composition with Rubin Goldmark and Nadia Boulanger; it was the latter teacher who, when Copland presented himself in the summer of 1921 as the first student at the newly opened American Conservatory in Fontainebleau in France, took the young man in charge and gave him a thorough training in harmony and counterpoint. It was for Mlle. Boulanger that Copland wrote the "Symphony for Organ and Orchestra" in 1924, one of the first works to bring him recognition. About the same time, the young composer was awarded a \$5,000 prize for

his "Dance Symphony" in a competition sponsored by the Victor Talking Machine Company. These were the beginning of what became a steady flow of compositions and distinctions over the years.

MUSIQUE EN MEMOIRE (le dernier rappel) (1985)

DENIS GOUGEON

In 1984 the Societe Radio-Canada in Montreal commissioned me to write a radiophonic piece for the Prix Gilson organised by the Communaute Radiophonique des programmes de langue francaise (C.R.P.L.F.). Using an original text in French was one of the main criteria in this competition. I therefore conceived and wrote a story in a musico-philosophico-fictitious style, in which Pierre, a composer, is trying to recapture an extraordinary musical composition which he once heard in its totality in a fraction of a second. His friend Jean, a scientist, has invented a very sophisticated machine that enables him to listen in real time into someone's memory. It's the beginning of a special experience, leading to the final discovery of the music. At the final notes of the composition Pierre's body turns into a very high-pitched note, so high that the frequencies turn into a dazzling light which, as a flash of lightning, travels into the cosmos.

DENIS GOUGEON, who is one of the most active composers of his generation both in Quebec and on the Canadian scene, holds a bachelor's degree in musicology from the Ecole de musique Vincent d'Indy, and a master's in music in composition from the Universite de Montreal, where he studied with Andre Prevost, Massimo Rossi and Serge Garant. Recently, his work "Eternite", written for the soprano Marie-Danielle Parent, received its premiere in Montreal. "Lettre a un ami", a chamber work commissioned by Magnetic Bank, will be premiered on the 25th of May in Vancouver. Denis Gougeon is also working on three more commissions, including one for the S.M.C.Q.

Besides his compositional activities, he is a member of Les Evenements du Neuf, teaches at the Universite de Montreal, and is the chronicler for the Radio program "Musiques Actuelles".

SYMPHONIE POUR INSTRUMENTS A VENT (1978)

MARIUS CONSTANT

The work consists of four movements joined two by two; all are traversed by a formal pulsation of the smallest interval in the tempered system (the minor 2nd). This pulsation changes constantly in terms of speed and tone colour. "Mouvement" is centred around the pulsation; obsession and vertigo. "La Folie de Schumann" is a tormented world of sound, full of fragmentary fits and starts, among which are three quotations from the Grand Sonata for piano. "La chasse" starts with a slow introduction setting up a wintery atmosphere, which is followed by a violent pulsation; the course, the cries and calls, and finally, the quarry. "Epilogue" uses the initial pulsation in its original form, which is little by little absorbed by a deep and profound harmony.

"Symphonie pour instruments a vent" was commissioned by the S.M.C.Q. and was premiered in Montreal on March 17, 1978 under the direction of Pierre Bartholomee.

Composer, pianist and conductor, MARIUS CONSTANT studied with Nadia Boulanger, Arthur Honegger and Olivier Messiaen. In 1958, Leonard Bernstein discovered his "Twenty-four Preludes for Orchestra" and arranged to give the work its premiere. Since that time the principal international orchestras have included his works in their repertoire: "Turner", "Chants de Maldoror", "Chaconne et Marche Militaire"... Rolf Liebermann, in 1970, commissioned him to write the music for "Candide", a mime-drama created by Marcel Marceau for the Hambourg Opera.

Also of importance are works created by him for Roland Petit's ballet company: "Cyrano de Bergerac" (1959), "Eloge de la Folie" (1966), "Paradis Perdu" (1967), "Septentrion" (1975), and "Nana" (1976). As well, in 1985, he wrote music for the Berlin Opera Ballet's production of "The Blue Angel". This work was recently staged by the Metropolitan Opera of New York. In 1981 the premiere of his "La Tragedie de Carmen" (with collaborator Peter Brook), was given in Paris. Since that time the work has been staged over 300 times, and is due for a presentation in Japan next year.

Marius Constant is a winner of the following prizes: the Italia, the Marzotto, and the Koussevitsky. He is as well the founder and permanent conductor of the "Ars Nova" ensemble in Paris, a group specializing in 20th century music. As a conductor known for his expertise in 20th century repertoire he has been invited to conduct the principal orchestras in Europe, the U.S.A., Canada, and Japan. He has made over 20 records on the Erato label with repertoire including Satie, Xenakis, Debussy, Messiaen, Varese, and Constant. From 1973 to 1978 he was the Music Director of the Paris Opera, and since 1978 he has held the post of Professor of the new class of orchestration at the Paris Conservatory.

LIVRE POUR ORCHESTRE (1968)

WITOLD LUTOSLAWSKI

This work is structured on the basis of sharp contrasts of material and clear delineation of formal sections. The concern with section-alization is inherent in the title and the subdivisions of the work: a "Book" consisting of four "Chapters", with three connecting "Interludes". The four Chapters are markedly different in character; indeed the composer originally intended them to be so different as to be independent of one another:

My instinctive sense of form sometimes makes itself felt against my wishes. For example, I once had the idea of writing a cycle of independent pieces, several in number, different in character and length. When I finished it, it was much too organized, against my will, and the title no longer corresponded to the character of the piece.

Each of the first three Chapters is relatively short and of entirely different character. The first Chapter is almost exclusively for strings, which are divided into many parts, each of which moves smoothly and conjunctly in half-tones or quarter-tones. The effect is that of gradual, almost imperceptible movement of many individual lines within dense bands of sound. The climax of Chapter I is articulated by the entrance of brass, percussion, and piano, which for the most part preserve the effect of textural density and conjunct movement, but also foreshadow the percussive character of the Chapter to follow. After the short, aleatory (the pitches are precisely indicated, but the rhythm is not) Interlude I for three clarinets, Chapter II introduces a number of startling contrasts: a brisk tempo, disjunct lines, and crisp and staccato articulation. Again, toward the end of the section there is a change of character, for the sustained string texture of Chapter I returns to accompany the final staccato interjections of the brass. Interlude II, for two clarinets and harp, and similar in style to its predecessor, leads directly into the third Chapter, which combines the scherzo-like pacing of the second with the conjunct chromaticism (once more, especially in the strings) of the first. The third Interlude, which begins with harp and piano, then expands into a larger instrumentation, moves without break into the final Chapter, the longest and most complex of the four. The fourth Chapter in a sense summarizes the other three, for it progresses gradually from slow, conjunct motion to a furious, percussive climax, then recedes to the dense, static texture of sustained strings.

WITOLD LUTOSLAWSKI is perhaps the best known of the contemporary Polish composers who came into international prominence in the 1950's and 1960's. Born in Warsaw in 1913, he studied at the Warsaw Conservatory and also took courses in higher mathematics at the University of Warsaw. His early works are neo-Classical in style and suggest the influence of Stravinsky and Bartok. His genial "Concerto for Orchestra" (1950-54) represents a temporary excursion into a style incorporating Polish folk music into a symphonic idiom. However, by 1958, in the "Musique funebre", he had made his first essay into twelve-tone technique, and soon thereafter he began to experiment with aleatoric composition. His works since 1961, which include "Jeux Venitiens" (1961), "Trois poemes d'Henri Michaux" (1963), the String Quartet (1964), and the Cello Concerto (1970), all combine a clear formal structure with the rhythmic flexibility made possible by his distinctly personal use of aleatory methods.